THE HARMONY OF NATIONAL AND MODERN STYLES IN LANDSCAPE DESIGN (THE CASE OF TASHKENT)

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Abstract: *This scientific research report deeply analyzes the stages of landscape design development in Tashkent, the capital of Uzbekistan, and the processes of mutual harmonization (synthesis) of national traditions and modern international styles within it.*

Based on the IMRAD structure (Introduction, Methods, Results, Discussion, and Conclusion), the research examines the historical roots of landscape architecture, specifically the Timurid era "Chorbog" art, the "Regional modernism" experience during the 20th-century Soviet modernism period, and the futuristic urban planning tendencies of the independence years.

In the report, the issues of preserving national identity and ensuring ecological stability are scientifically justified on the examples of Tashkent City Park, Magic City, and newly built green zones.

The research analyzes the aesthetic and functional parameters of the urban planning Master Plan up to 2045 and the nationwide "Yashil makon" (Green Space) project.

The results show that the integration of national islimi and girih patterns with modern technological solutions has a crucial significance not only in aesthetic attractiveness but also in improving the urban microclimate.

Keywords: *landscape design, Tashkent, national style, modern architecture, Chorbog, sustainable urbanism, ecology, regional modernism.*

INTRODUCTION

Landscape design and urban planning architecture stand as some of the most vital fields expressing the cultural identity, aesthetic ideals, and relationship with the environment of any society.

Uzbekistan, and particularly its capital Tashkent, possesses a centuries-old rich heritage in the art of landscaping, and today this heritage is confronting global standards (Uralov, A. S, Abduraimov, Sh. M. 2020).

Historically, for the peoples of Central Asia, the garden was never merely a collection of plants, but rather a symbol of a "paradise-like space," a center for cultural dialogue, and an engineering solution creating a comfortable microclimate in complex climatic conditions (Alieva, M et al, 2024).

Today, at a time when the appearance of cities is becoming homogeneous as a result of globalization processes and rapid rates of urbanization, the issue of harmonizing national architectural traditions with modern technologies in Tashkent has become an urgent scientific problem.

The relevance of the research is determined by the necessity to preserve Tashkent's historical appearance (identity) during its transformation into a modern megapolis, and to combat ecological threats such as the urban heat island effect through landscape architecture (Esirgapov, F. B, Tursunova, O. F. 2025).

The nationwide "Yashil makon" (Green Space) project announced by the President of the Republic of Uzbekistan and the designation of 2025 as the "Year of Environmental Protection and Green Economy" demonstrate that research in this field is of state significance (Bourse & Bazaar Foundation 2025, Delegation of the European Union to Uzbekistan 2024).

The purpose of the research is to analyze the mechanisms of mutual influence between national traditions and modern styles in Tashkent's landscape design, identify their successfully harmonized models, and develop scientifically grounded recommendations for future urban planning projects.

To achieve the goal, the following tasks were determined: studying the structural components of Central Asian traditional garden art, specifically the "Chorbog" system;

analyzing the elements of regional modernism in the architecture of Tashkent in the second half of the 20th century in connection with the landscape;

functionally and aesthetically evaluating modern landscape projects such as "Tashkent City Park" and "Magic City";

classifying the plant assortment and small architectural forms that express national identity in landscape design.

Three-Layer Harmony Model in Tashkent Landscape Design

Figure 1. Conceptual Research Framework. Source developed by the author

The scientific novelty is that, for the first time in the research, new generation parks such as "Tashkent City" and "Magic City" were systematically compared from the perspective of traditional Uzbek garden art (Chorbog) and the heritage of Soviet-era modernism.

Also, the concept of landscape rehabilitation was analyzed in the context of Tashkent's "degraded ecological layers," and the advantages of using national-traditional

dendrology in their restoration were substantiated (Esirgapov , F. B, Tursunova, O. F. 2025).

The practical significance of the research is manifested in formulating aesthetic and ecological guidelines for the 10,000 hectares of new green spaces to be created within the framework of the Master Plan of Tashkent city up to 2045 (Kun.uz. 2025).

METHODS

A complex set of scientific methods was applied in this research, covering both theoretical and practical aspects of landscape architecture.

First of all, the stages of development of traditional garden art on the territory of Uzbekistan were studied using the method of historical-typological analysis.

Here, historical sources such as the 16th-century treatise "Irshod az-ziroa" were analyzed, and the geometric and functional rules of the "Chorbog" system were compared with today's landscape practice (Alieva, M et al, 2024).

The second main method — field research and visual-landscape analysis (Field Observation and Visual Landscape Analysis).

Within the scope of the research, landscape objects of Tashkent belonging to various periods: Navoiy street ensemble, Independence Square, the territory of the Peoples' Friendship Palace, as well as the newly built "Tashkent City" and "Magic City" complexes were studied on-site (Tashkent City Park 2026).

Here, the functional zoning of the objects, pedestrian and transport routes, small architectural forms, and dendrological composition were photo-fixated (StanTours).

In the third stage, the terminological and semantic analysis method was applied. The semantic scope of architectural terms in the Uzbek language such as "Botiq", "Kechev", "Chorchaman", "Andoza", "Parchin" in landscape design and their mutual compliance with modern international terminology (Landscape, Hardscape, Softscape) were studied.

(Uralov, A. S, Abduraimov, Sh. M. 2020). Through this, the scientific language of national design concepts was formulated.

The fourth method is comparative-statistical analysis, in which urban morphology (Urban Morphological Types - UMT) indicators were compared using the examples of Tashkent and other Central Asian cities (for example, Almaty) (Kreuzberg, E. 2024).

This method allowed determining the correlation between the greening level (NDVI) and building density in urban planning (Kreuzberg, E. 2024).

Also, normative documents, particularly the Master Plan of Tashkent up to 2045 and the new urban planning standards (Atlas of Solutions), were analyzed, and modern trends in landscape design were studied (Kun.uz. 2025).

RESULTS

Central Asian Traditional Garden Art: "Chorbog" Heritage and Rules

The uniqueness of Uzbekistan's landscape architecture dates back to the "Chorbog" (four-part garden) concept formed over many centuries.

As stated in the work "Irshod az-ziroa", traditional gardens had a strict geometric order and were divided into four parts by central axes (Alieva, M et al, 2024).

This system was not only related to aesthetics but also to a complex irrigation system (ditches and pools).

Research results show that plants in traditional gardens were arranged based on a certain hierarchy.

Table 1. Hierarchy and Functions of Plants in Traditional Central Asian Garden Art

Plant Type	National Name	Functional and Aesthetic Role
Poplar	Safidori Samarkandi	Wind protection along garden walls and creation of a tall vertical line
Mulberry	Shor-tut / Bel-tut	Creating shade and using as a food source
Fruit trees	Apricot, Peach, Quince	Spring blooming aesthetics and fruit yield
Decorative flowers	Sallagul, Gulsafsar, Rayxon	Enriching the garden microclimate through scent and color
Shrubs	Rose, Boxwood	Decorating the edges of paths and forming barriers

The central element of the traditional landscape is water. Pools ("Jam", "Kungurali", "Polygonal") were built in various shapes, and around them "so'ri" or "shiypon" (pavilions) were placed, which gave a "shady-cool" effect in the hot climate (Alieva, M et al, 2024).

The movement of water (fountains, waterfalls) provided not only visual but also acoustic comfort (Alieva, M et al, 2024).

Tashkent Modernism: Regional Synthesis of Architecture and Landscape

"Tashkent Modernist Architecture" (TMA), formed between the 1960s and 1990s in Tashkent, initiated revolutionary changes in landscape design.

During the reconstruction of the city after the 1966 earthquake, international modernism principles were harmonized with local culture and climate (Uzbekistan National Commission for UNESCO 2024).

The main achievement of the landscape of this period was the organic connection of buildings with the environment.

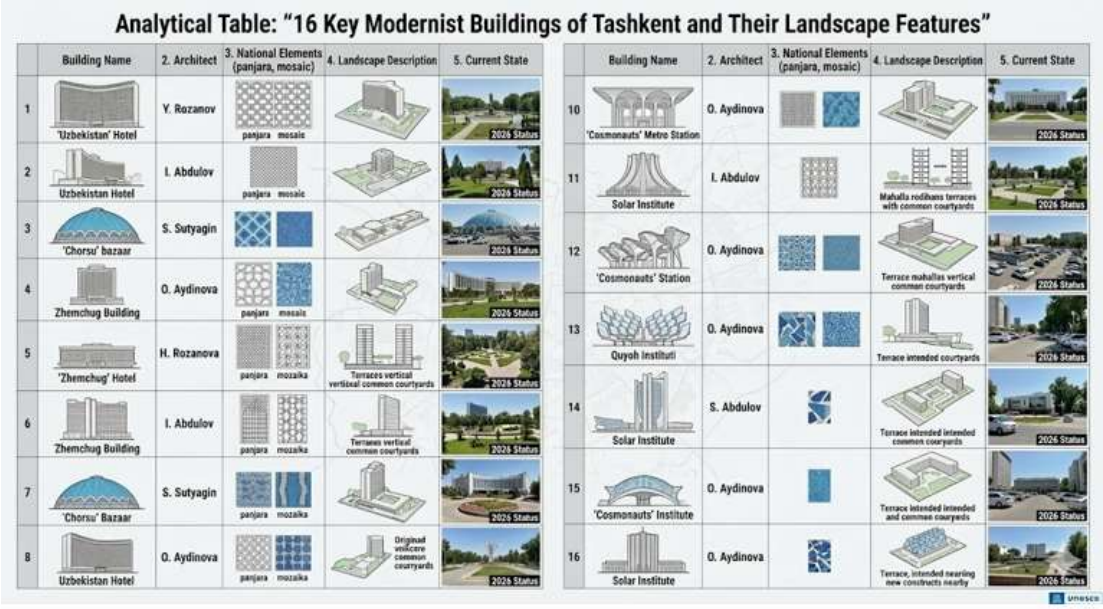

Figure 1. Analytical Assessment of 16 Key Modernist Buildings and their landscape-Compositional features in Tashkent.

The landscapes around TMA objects (for example, the Palace of Arts, Peoples' Friendship Palace, Hotel Uzbekistan) served not merely as decoration, but as "buffer zones" continuing the architectural idea of the building (Uzbekistan National Commission for UNESCO 2024).

Architects reinterpreted traditional "panjara" (latticework) and "muqarnas" (stalactite) motifs through concrete and glass structures (Wainwright, O. 2025).

For example, the "islimi" patterns on the facade of the exhibition hall of the Academy of Arts are harmonized with modern prefabricated panels, which, while protecting from the sun, also creates an oriental atmosphere in the landscape (Usmonova, S. Y. 2024).

The research revealed that the landscape solutions of Soviet-era modernism also had a positive impact on urban ecology.

The "green axes" in the city center and the recreation zones along the canal network (Anhor, Bo'zsuv) played an important role in creating the "Soviet Orient" brand (Uzbekistan National Commission for UNESCO 2024).

The harmony of the landscape and interior around the metro stations, especially the "Kosmonavtlar" station, is a rare example of connecting the space theme with national ceramic traditions (Usmonova, S. Y. 2024).

New Generation Projects: Analysis of Tashkent City Park and Magic City

During the years of independence, particularly in the last five years, the landscape of Tashkent has radically changed.

Today, "Smart City" and "Eco-friendly" principles in urban planning are colliding with national motifs.

Two major projects — Tashkent City Park and Magic City represent two different poles of this harmony.

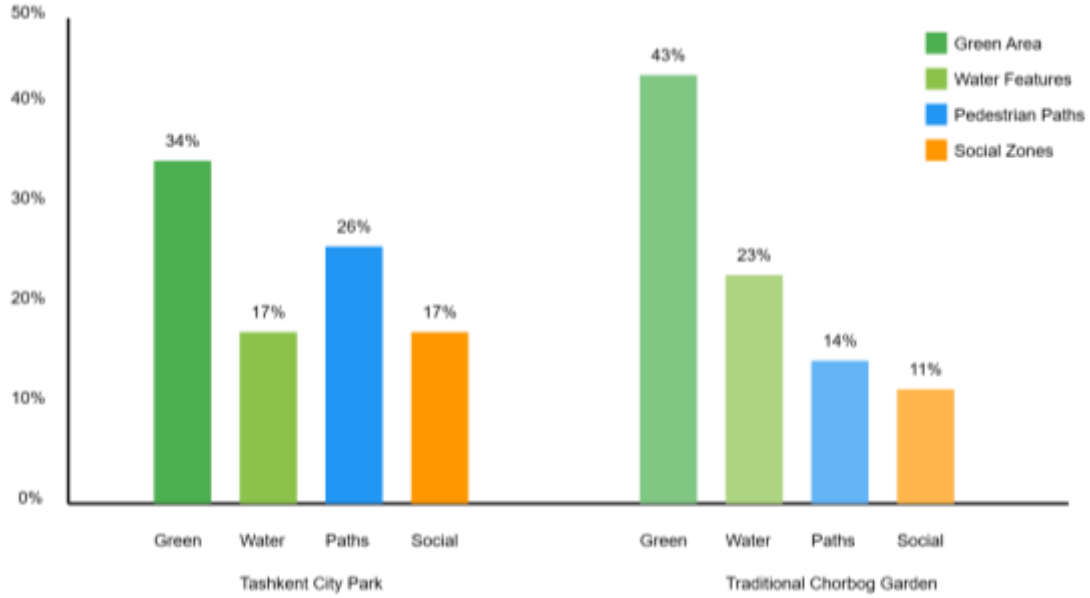

Diagram 1- Functional zone ratio of Tashkent City Park and Traditional Chorbog Garden

Tashkent City Park (18 hectares) is an international-level modern park, its landscape concept was developed by the Italian "SF Landscape Architecture" and the Turkish "MDesign" companies (Tashkent City Park).

The uniqueness of the park is that historical monuments have been preserved there alongside modern design elements (musical fountain, planetarium, amphitheater).

Table 2. Comparative Analysis of Tashkent City Park and Magic City Projects

Feature	Tashkent City Park	Magic City
Core concept	Modern ecological and cultural park	Entertainment and tourist theme park
Materials	Natural stone, anti-slip coatings, DMX lighting	Ceramics, bright paints, composite materials
Plants	Over 4500 trees (Magnolia, Pine, Oak)	Exotic plants, artificial landscape elements
National elements	Restoration of historical mosque and mausoleums	Teahouse, national patterned fountains, independence arch
Technology	QULON remote lighting control	Laser cinema, VR attractions, aquarium

Magic City (7-20 hectares) mostly embodies the architecture of world cities (Paris, London, Barcelona), but the "Tashkent" teahouse and the "Magic City Castle" (60-meter castle) within it represent a synthesis of national symbols and modern "fairytale" aesthetics (Trip.com).

Small architectural forms used in the park, including installations in the form of a "tea set" (teapot and bowls), express folk culture in a modern pop-art style (News Agency of Turkmenistan 2022).

Ecological Policy and the Master Plan until 2045

One of the most urgent results of the research is the landscape strategy within the new Master Plan of Tashkent city.

Currently, the total area of green spaces in Tashkent is 7,120 hectares, and by 2045, it is planned to increase this figure by another 10,000 hectares (Kun.uz 2025).

In this process, landscape design becomes not only a decoration but a tool for climate adaptation.

The new "Atlas of Solutions" consists of five volumes, defining unified architectural-landscape standards for city streets, pedestrian corridors, and public spaces, and envisages the introduction of "green building" certification (O‘zbekiston Respublikasi Ekologiya, atrof-muhitni muhofaza qilish va iqlim o‘zgarishi vazirligi 2025).

Within the "Yashil makon" initiative, a network of "Shaded walking streets" is being created in Tashkent, where trees are strategically selected to reduce heat and improve air quality (Bourse & Bazaar Foundation 2025).

DISCUSSION

First, the issue of national identity. Although some critics (e.g., Chukhovich, 2012) called Tashkent modernism "superficial", over time this style has become the unique language of the city (Wainwright, O. 2025, Usmonova, S. Y. 2024).

Today, the preservation of national elements (historical mausoleums and mosques) in major projects like "Tashkent City Park" is not only a respect for the past but a factor ensuring the social stability of the urban environment (Tashkent City Park).

Second, changes in the dendrological assortment. While fruit trees and poplars dominated historical gardens, exotic species such as magnolia, Japanese acacia, and tulip tree have appeared in the modern Tashkent landscape (Alieva, M et al, 2024).

Figure 4. Tashkent Modernism: hotel Uzbekistan's "panjara" style façade and the public space in front of it

The aspect to be discussed is how well these plants withstand the sharp continental climate of Tashkent?

Studies show that the synthesis of new species with highly resistant local species (oak, plane tree) is the best way to ensure ecological diversity (Alishev, Sh. A. 2023).

Third, social needs and landscape function. In Central Asian cities, the population prefers "passive" and social interaction-based recreation zones (Usmonova, S. Y. 2024).

In modern parks, however, more emphasis is placed on attractions and commercial spaces.

To resolve this contradiction, the inclusion of national teahouses and oriental pavilions in projects like "Magic City" is a positive step (News Agency of Turkmenistan 2022).

Figure 5"Tashkent" Teahouse and the Ensamble of National Pattern Fountains in Magic City Park. Source:

When comparing Tashkent with Almaty (Kazakhstan), it is evident that state policy regarding the preservation of Soviet-era mosaics and landscape elements is stronger in Tashkent (Mañé, A. 2024).

This gives Tashkent the status of a unique "city of historical layers". At the same time, transforming degraded areas (e.g., old industrial zones) within the city into green zones through landscape rehabilitation will remain the main future task of Tashkent's landscape design (Esirgapov, F. B., & Tursunova, O. F. 2025).

CONCLUSION

The harmony of national traditions and modern styles in Tashkent's landscape design is a multi-stage complex process, which defines the cultural appearance of the city.

Based on the research, the following conclusions were reached:

Historical continuity: The geometric rules of the "Chorbog" system and traditions of working with water remain the "genetic code" of the modern Tashkent landscape.

Water structures (fountains, canals) perform not only aesthetic but also ecological-hygienic functions.

Regional modernism achievement: 20th-century modernism created the most successful synthesis of universal form and national content for Tashkent.

Preserving this heritage (mosaics, latticework, muqarnas) and reinterpreting it in modern design strengthens national identity.

Technological integration: Modern large projects (Tashkent City Park) have brought high-tech solutions (DMX lighting, automated dendrology) into landscape design.

Connecting national elements with these technologies increases the international attractiveness of the city.

Figure 6. Perspetive Model of the "Green Framework" and Radial Recreation Zones under the Tashkent Master Plan 2045. Source: developed by the author.

As recommendations, it should be noted that the national style should be applied in landscape design not only as decoration but as a principle of spatial organization.

Also, increasing "mahalla" type landscape zones in urban planning fully meets the social and cultural needs of the population.

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